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## BRISTOL MUSICAL FESTIVAL.

Bristol, Monday, October 19.

No English town in which musical festivals are periodically given boasts a more perfect organization to that end than Bristol. In its Musical Festival Society the old capital of the West has an agent which does not limit operations to a triennial period of activity. This institution is always at work, seeking to leaven the mass of the people with a taste for music, the festivals given at intervals of three years representing but a small part of its operations. Only by reference to such constant labour can the fact be understood that, since 1873, the society has produced no fewer than thirty-nine important compositions, or at the rate of three and a fraction per annum. The record is a splendid one, and, quite apart from the merit of this or that particular festival, should secure for Bristol no mean place in the ranks of musical towns. But concert-giving, whether under the special conditions of the present week, or those of an ordinary character, is only a part of the society's scheme. Elementary and advanced singing classes are also included; these being established, since 1880, in every district of the city which can muster the requisite number of pupils. The committee report that, in five years, 2,016 persons have attended the classes, of whom 660 have obtained certificates of efficiency in sight-singing. They say also that the classes involve no outlay on the part of the society, the small fee of threepence per lesson being sufficient to cover the expense incurred. Here, then, we unquestionably have an admirable machine for the grinding out of good musical results. Yet it is very simply constructed. With an energetic chairman of executive committee in Mr William Smith, a diligent secretary in Mr Henry Cooke, an able chorusmaster in Mr D. W. Rootham, and a rank and file of 500 citizens, each a guarantor of £10, the apparatus is, practically as well as theoretically, an easy success.

The festival to be given during the present week comes as fifth in the history of the society. Its programme is a remarkable one, and occupies a unique place among recent examples of its kind; this distinction being due to the fact that not a single novelty appears from first to last. I have frequently discussed the question suggested here, and now say, not for the first time, that a greater evil than a festival programme without novelty is not difficult to conceive. That the encouragement of composers amounts to an obligation few will deny, but the first duty of a festival committee is to elevate public taste within the sphere of their operations. This they can better do by the presentation of standard works than by producing new compositions which may possibly serve the end very slightly. I therefore look at the Bristol programme to see, first, whether it is adapted to raise the level of public taste. Satisfied on that point, there is not much difficulty in forgiving a neglect of composers' claims. On the main question the committee deserve praise; the works selected by them having, each for itself, a decided value and interest. The *Messiah* and *Ellijah* figure in the list as a matter of course; with those abiding attractions being associated Handel's noble oratorio, *Belshazzar*, and the *Faust* of Hector Berlioz. The morning performances are thus provided for. In the evening selections there is undoubtedly more of the "vocal show" element than quite becomes the dignity of a festival. Yet much high-class music has a place. For example, on Tuesday night will be performed Brahms' *Triumphlied* and several orchestral works; for Wednesday, Dvorák's Second Symphony and C. H. Lloyd's cantata, *Hero and Leander*, are promised; while Thursday's list comprises Beethoven's C minor symphony and the *finale* to Mendelssohn's unfinished opera, *Loreley*. These are but the most prominent among the works that leave the evening concerts above mere occasions of executive display. On the whole, the week's scheme may be regarded as up to festival mark.

For the vocal solos engagements have been made with Mme Albani, Miss Anna Williams, Mme Trebelli, and Mme Patey; Mr E. Lloyd, Mr Joseph Maas, Mr Henry Piercy, Mr Robert Hilton, Mr Montague Warlock, and Mr Santley. The chorus is that of the Bristol Festival Choir—always an excellent one—and the orchestra consists of Mr Charles Hallé's Manchester band, increased to near upon a hundred instruments, Mr Hallé himself acting as conductor. With such admirable materials welded together by rehearsals extending over two days—not one day only, as in 1882—good work should be produced. There only remains to hope that the amateurs of Bristol and its neighbourhood will support their fifth festival in numbers sufficient to reward those who are taking upon themselves the responsibility of its direction, and, at the same time, to secure the continuance of the enterprise. In all such cases success or failure rests with the public, and there is a limit beyond which the most perfect devotion, when left unsupported, will not go.

Tuesday, October 20.

In the preface to his edition of Handel's *Belshazzar*, Sir G. A. Macfarren says: "Here is a great work containing many specimens

of the composer's finest writing—both among the solo and choral pieces—such individualization of character as far exceeds the general use of his age, and such dramatic conception as has not been surpassed by the most successful efforts of later musicians." These are the words of truth and soberness, yet the many empty seats in Colston Hall this morning, when *Belshazzar* was performed, suggested either that Bristol amateurs know nothing about the work and are content to be ignorant, or, knowing, do not care to improve their acquaintance. For my own part, while admitting that Handel's unfamiliar compositions do not excite a burning curiosity, I put the suggestion aside as untrue, however looked at. It will be found, in all probability, as the week goes on, that the local public are not just now in festival-going humour. Recent experience has shown that they do not stand alone. The falling off in attendance at Birmingham was conspicuous, despite a long string of new works, and here it would seem that the feeling of indifference exists in even an intenser form, owing, mayhap, to bad times, or the pre-occupation of politics. Should the worst come to the worst, I hope that the committee will not grow weary in well doing. Public favour is an uncertain thing, and the very existence of 500 guarantors, each responsible to the amount of £10, while showing that the fact just stated has been foreseen, gives, let us hope, an indirect pledge that not one, nor two, nor three disasters will bring collapse in their train. But disaster may not come after all, though the immediate outlook is discouraging. The people of Bristol will possibly think of the honour and credit of their old city, and bestir themselves to ward off a damaging blow at both. In the general progress of English things we have advanced beyond the gross materialism which makes wealth the Alpha and Omega of individual and social life. An artistic character begins to count for something, and Bristol can no more afford to incur reproach in this respect than can any other place.

It is not strictly correct to say that the Festival programme lacks novelty. The quidnunc of the metropolis, who hears everything, may think so, as far as he is personally concerned, but provincial music meetings are not, I believe, got up for him. They are provided for the public of the neighbourhood, who, looking through the list of works set down for the present week, find a good deal that is new and strange. How many of this morning's audience, for example, had ever in their lives heard *Belshazzar*? I should say not five per cent. The oratorio has only been done in London twice within the last twenty years, and probably had never, in the memory of Bristol's oldest inhabitant, been given here. It is nonsense, therefore, to complain of lacking novelty, for that quality may as truly exist in a work composed a century and a half ago as in one written yesterday. Moreover, it follows from this that the empty seats already referred to remained without occupants in spite of the presence of the unfamiliar, and not because of its absence.

When a work of Handel's is to be performed, a question always arises as to how much of it in actual presentation will be Handel's and how much that of somebody else, who has been good enough to let us know, in the most practical manner, what he thinks Handel would do to change his music for modern taste could the great master come to life again. Ever since Mozart, in an evil moment—evil despite its immediate results—undertook to furnish the orchestral score of the *Messiah* with accompaniments such as Handel, after his manner, may have extemporised on the organ, many musicians have ventured to put the grand old Saxon into modern dress. He is everybody's game. Being dead, he cannot complain of insult, or of the gratuitous association of small people with his immense individuality, while, unhappily, public sentiment in the matter of musical perversions is not sufficiently quickened to protest against the needless applications of a principle which, as a principle, cannot possibly be defended. *Belshazzar* was given this morning with the usual "additional accompaniments," written, I believe, by Mr Edward Hecht, a musician of experience and judgment. I have not much to say against them as additional accompaniments. The scoring of the Babylonian chorus, "Ye tutelary gods," may, perhaps, be objected to, unless it can be proved that *Belshazzar*'s subjects were in the habit of accompanying their convivial ditties with much clashing of what, in Jullien's days, was called "kitchen furniture." Otherwise, Mr Hecht contrives to be unobtrusive—a supreme virtue. Musically he is always. But, besides the additions to Handel's score, we had a prominent organ part, contributed by Mr Riseley, who presided at the fine instrument in Colston Hall. Hence we were twice blessed, and Handel was doubly—shall I say adorned? We could, however, have spared a little of the one or the other, so easy is it to become embarrassed by an excess of good things. The oratorio, it is needless to add, was considerably abridged, the "cuts" made being chiefly those noticeable in the performance of the work by the Sacred Harmonic Society under Mr Hallé's direction last year. They were quite judicious, because



while omitting little save Handelian "padding," they brought the performance to an end in reasonable time.

As regards the manner in which *Belshazzar* was given, it is not only possible but just to speak in terms of praise. Faults there were unquestionably, some of them arising, as it seemed, from insufficient acquaintance with the conductor's intentions. But putting these aside as not of serious gravity, the performance stood well the test of criticism. The work of the choir may especially be referred to. This body is made up entirely of local amateurs, whose services are rendered gratuitously. It comprises 115 sopranos, 87 altos, 76 tenors, and 87 basses—in all 360 voices, trained under Mr D. W. Rootham with a careful regard for their distinctive qualities. The Bristol chorus has little in common with similar bodies further North. It is not remarkable for sonority or vigour, but the absence of these qualities in full measure is made up for by completeness in regard of purity of tone and delicacy and refinement of style. The merits just named seem inherent in the Bristol amateur, and Mr Rootham very properly makes their cultivation his chief aim, not, as appeared this morning, without gratifying success. Handel's choral music was, indeed, effectively sung in all respects save the massiveness it sometimes demands. The orchestra also did its work well, generally speaking, exceptions occurring now and then in the form of a slightly uncertain accompaniment to the recitatives. It may be stated, further, that the execution of the curious *Allegro postillions*, representing the hasty summons and gathering of Belshazzar's astrologers, could not compare with the rendering (encored) of the same piece in St James's Hall last year. It was indistinct, while that was clear. The soloists were all excellent. Mme Albani, as Nitocris, sang with customary force and feeling, making her best effect in the pathetic air, "Regard, O Son;" Madame Trebelli's dramatic training served her well in the part of Daniel; while both Mr Lloyd (Belshazzar) and Mr Santley (Cyrus) asserted the complete mastery of their resources and their theme to which those admirable artists have accustomed us. Mr R. Hilton took the little music given to Gobrias, making his mark in the air, "Oppressed with never-ending grief;" and Mr Hallé was a painstaking conductor, who not once relaxed the vigilance necessary to success.

I must revert to a point touched upon in my first letter, and say that the programme of the concert given this evening was not up to festival mark. It contained some worthy things, such as the overture to *Oberon*, Brahms' "Triumphlied," the introduction to *Parsifal*, and Svendsen's Norwegian Rhapsody in C. But the rest was a mere string of showy vocal pieces, which, though good enough of their kind and in their place, should not have been thrown promiscuously together upon such a dignified occasion. There is this to be said, however, they pleased a numerous audience, and so answered what was doubtless their immediate end. Admitting the force of the consideration just stated, amateurs nevertheless look forward to a time when festival programmes will contain nothing suggestive of a miscellaneous "entertainment." I must be permitted to pass lightly over the vocal solos, mentioning no more than the chief of them. These were Meyerbeer's "Roberto tu che adoro," a battle-horse not so often ridden into action as once it was, but of which Miss Anna Williams made good use; the late Signor Schira's showy and pleasing air, "La Bella Mia," sung by Mme Trebelli, and much applauded; the tenor scene from Halevy's *La Juive*, and the Prize Song from *Die Meistersinger*, both perfectly given by Mr Lloyd; and Handel's "Sorge infausta," so long and deservedly one of Mr Santley's favourite pieces. If I am not mistaken, Mr Lloyd has but lately added Halevy's *scena* to his repertory. He made with it a great effect, mainly because the passionate music was sung not only with technical skill but dramatic force. Mr Lloyd is never afraid to "let himself go." Turning to the orchestral selections, Mr Hallé's band must be praised for a capital performance of the overture to Weber's last opera. This coming first on the list gave earnest of other excellence to follow, an earnest not belied by the instrumental pieces being to every connoisseur present the main return for his outlay of time and money. The great feature of the occasion—some of the audience would, perhaps, say the heaviest also—was the composition in which Brahms boldly identifies the schemes of Providence with those of Bismarck, and the kingdom of Heaven with that of Prussia. His *Triumphlied*, written in honour of the war of 1870, contains many fine passages, but its curious and sustained elaboration seems quite at variance with the idea of a hearty outburst of unaffected gladness. It is as though a school-master, to celebrate some joyous domestic event, should invite his pupils to a feast of specially difficult quadratic equations. I shall not, however, allow myself to be tempted into criticism of a work which has long been before the public. It is more pertinent here to put on record a most admirable performance, which alone might serve to keep the present festival in the memory of those who heard it. As every amateur knows, Brahms uses a double choir without

the smallest regards for the limits of physical strength, or for the fact that voices cannot be used with the same certainty as instruments. The difficulties in the *Triumphlied* are immense, and only conquerable by patience, perseverance, and skill. All honour to the Bristol choir that they went through the work with scarcely a flaw, displaying the highest qualities that give a vocal force distinction, and covering themselves with the true glory springing out of the appreciation of those who know. I can call to mind no execution of Brahms' music worthy to be compared with that of to-night. In this performance Mr Hallé's orchestra was worthily associated, as was Mr Montagus Worlock, a local artist, I believe, who acquitted himself well in the baritone solo.

Wednesday, October 21.

It seemed yesterday as though the weather office had taken off the ban under which, for years past, this festival has laboured. We actually had a fine day, but the phenomenon, there is now reason to think, was due more to an oversight than to any relenting. The department set matters right this morning by sending down a steady rain from out a leaden sky, thus re-establishing its character for consistency, and putting an end to much mundane speculation of a vain and profitless sort. Assuming an indifferent mood on the part of the Bristolians, bad weather must have supplied exactly the reason wanted for disregarding the hints of conscience as to duty. But I may no longer assume indifference, for the attendance this morning was good. The familiar *Elijah* drew a crowd through rain and mire; the novelty, *Belshazzar*, though with sunshine on its side, was presented to a disheartening number of empty benches. 'Tis the old story, apparently, and not yet may we hope to see our English musical public influenced by the healthy curiosity and desire for knowledge which alone can justify festival managers in giving full scope to a spirit of enterprise. The situation is not without points of light. Some of us may think that art suffers by the measure of exclusive regard paid to a few works, but none can deny that these are good. Here is not a case of running after false gods, and amateurs who limit their festival-going to *Elijah* and *The Messiah* can take no harm by doing so. Each oratorio raises them to the heaven of pure art, and both together may form a taste not less good in its way than an English style based wholly on the Jacobian Bible and Bunyan's *Pilgrim's Progress*.

A performance of *Elijah* nowadays must be a curiosity of badness or a marvel of excellence if it call for lengthy notice. The average rendering is one which every musical reader knows so well that a few sentences suffice to bring it before his mind. I am not called upon to multiply words on the present occasion. Mr Charles Hallé presided this morning at an execution of Mendelssohn's oratorio which was in some respects above the average, in others below it—the medium running along a very familiar line. The choir again sang admirably, showing all the confidence and vigour which properly attend upon full knowledge; the orchestra did its work in a manner devoid of special merits perhaps, but equally free from special defects; while the principal vocalists—Miss Anna Williams, Mme Patey, Mr Maas, and Mr Santley—discharged their well-accustomed task in a style beyond reproach. Among the blemishes of the performance was a faulty rendering of the double quartet, "For He shall give His angels"—a number very often presented with carelessness and lack of proper effect. In this case the two basses asserted a spirit of independence in *tempo* which can only be characterized as no less unpardonable than unaccountable. It may be that the piece was not rehearsed; but no solo vocalist should be unable, at the shortest notice, to keep with his conductor's beat. The quartet, "Cast thy burden," has also received more justice than fell to it this morning. Turning to a more important matter, Mr Riseley's organ accompaniment was distinctive enough to raise the whole question as to the province of the so-called "king of instruments" in connection with modern oratorio and a modern orchestra. Mr Riseley is an excellent organist, having remarkable executive powers, and it may be that he felt in duty bound to demonstrate the fact even when discharging functions which, I venture to think, are essentially modest and humble. The consequence was that we heard much more of the organ than artistic, as distinct from personal, reasons warranted, and the effect was often not happy. It is worth considering whether an eminent organist should be exposed to the temptations of such a position. Probably, one of his apprentices would do better in it, not having as yet an individuality to assert, and being more likely to recognize the fact that in oratorio the organ, as an accompanying instrument, should be unobtrusive, content to remain in the background, and make its influence felt without challenging attention. No other matter connected with this morning's performance calls for notice.

This evening's programme was an excellent one of a somewhat mixed kind, and attracted a large audience, despite weather of the

most forbidding sort. In arranging its various numbers the committee adopted a wise plan, that is to say, they filled up the first part with serious and extended works, leaving the shorter pieces till the last, and enabling amateurs to retire early without the unpleasant assurance of having missed important things. Such an arrangement removes many of the graver objections to very mixed schemes. It draws a broad line of demarcation, and avoids the manifest evils of incongruous association.

Dvorák's Symphony in D (No. 2) opened the concert, decidedly to its own disadvantage, owing to the influx of late comers, who were so numerous that Mr Hallé very properly interrupted and suspended the performance till order had been established. Taking into account the time thus consumed, the Bohemian master's work occupied fifty-five minutes in performance—a sufficiently severe test of Bristol amateurism; but I observed no signs of impatience or weariness on the part of the audience. Rather was the most profound attention paid from first to last. Dvorák, indeed, gained the public ear at once—partly, no doubt, in virtue of his sudden and uncontested renown, and in part because of the engaging novelty of his style and that masterfulness which all can feel though not all can intelligently recognize. I need scarcely enter upon detailed criticism of a symphony amply discussed on several previous occasions; enough that better acquaintance brings about increased appreciation. The work is in very truth a masterpiece of the highest quality, such as a few years ago none of us expected to see born in our time. It pleads trumpet-tongued for Dvorák's place among the great masters of his art, and with other things from the same inspired pen, it has the immense advantage of not being compelled to fight its way into favour. The Bohemian's claims do not need to be asserted in countless pamphlets or enforced by organized societies with a propagandist ardour exactly in an inverse ratio to the value of their cause. Mr Hallé and his orchestra may be congratulated upon an excellent performance of music that puts a severe strain upon the highest executive qualities. All concerned seemed very properly to regard the work as a test piece by which the reputation of the festival band would stand or fall, and thus, moved to do their best, won an unqualified success. It was evident that the symphony had been cleverly prepared at some time or other, and that conductor and followers were of one mind as to its higher interpretation. The result proved most gratifying, and gave the present festival another claim to distinction. At the close of the performance, continued applause expressed the gratification of the audience. Mr Maas then sang in beautiful style the air, "Waft me, ye zephyrs," from Weber's *Euryanthe*, after which came Mr C. H. Lloyd's Worcester cantata, *Hero and Leander*. I had an opportunity when this work was first brought out of expressing an opinion as to its merits. It was easy at the first to recognize in the Oxford musician's piece exactly the qualities which warranted him in essaying to associate a classic story with classic strains. Since then Mr Lloyd has removed an obvious defect by expanding and carrying on to a really effective conclusion the important duet for the two title characters. I heartily commend his wisdom and not less his freedom from the unworthy pride that often prompts a composer to stand obstinately by his mistakes. As *Hero and Leander* is now, we have a beautiful thing, scholarly, refined, graceful, and marked, like Mendelssohn's music to *Antigone* and *Edipus*, by qualities that seem fitting to Greek art. Mr Lloyd has by this time done enough to make him mindful of the maxim, "*Noblesse oblige*." He must aim at still higher things and vindicate in the most conspicuous manner talents that justify a more than modest ambition. The cantata was on the whole well performed. I can imagine a better representative of Leander than Mr Hilton, but to make amends Mme Albani did her very best for Hero, singing with admirable expression and good judgment. The choir was as usual efficient, and the orchestra also.

Over the selections in the second part I may pass lightly. The chief of them were Liszt's First Hungarian Rhapsody; Dr Wesley's unaccompanied chorus, "The praise of music," conducted by Mr Rootham; Handel's "Sweet Bird," sung exquisitely by Mme Albani; and "Sound an alarm," which enabled Mr Maas to produce the full effect of his superb voice. The concert ended with the pageant march and chorus from Gounod's *La Reine de Saba*.—J. B.

A SERIES of Free Popular Concerts are announced to be given in Præd Street Chapel during the coming winter. The first concert will take place on Monday evening next, when *Love's Conquest* (Ernest) is to be produced. The artists taking part are as follows: Mlle de Lido, Miss Clara Myers, Mr John Probert, and Mr Frank Walker. The composer will conduct the work.

THE MUSICAL PITCH.—Tar-water is an excellent thing for the throat. Mr Sims Reeves, the Incomparable, says, that to the present time he has always contrived to preserve his voice by carefully pitching his notes.—*Punch*.

#### SCRAPS FROM PARIS.

At the Grand Opera, the company has been notably reinforced of late by two young recruits. The first to make his *début* was M. Duc, who chose for the occasion the part of Arnold in *Guillaume Tell*; the second was M. Ibos, who appeared as Fernand in Donizetti's *Favorita*. Not long ago, M. Duc was studying at the Conservatory of Music, where he finished brilliantly by carrying off two first prizes, a "first prize for opera" and a "first prize for singing." Previously to entering the Conservatory he was fencing master at the Military Gymnasium in Joinville, and his practice in that capacity has given him a certain air and bearing which cannot fail to prove advantageous to him in his new career. He was indisputably a success, a *tenore robusto*, who promises to make a name in the annals of the lyric stage. He is only twenty-four years of age; his exterior is in his favour, and he possesses even now no mean histrionic talent, which time and study will no doubt mellow and improve. His voice, which is clear, fresh, strong, and extensive in range, has been carefully trained. On the night of his *début* it was soon evident that he had made a good impression. That impression became more and more confirmed as the performance went on, and at the fall of the curtain the public were unanimous in their approval of the new comer's efforts. That MM. Ritt and Gailhard, the managers, were contented, may be concluded from the fact that they forthwith doubled his salary. M. Duc was loyally supported. Mlle Bosmann, the fair Belgian artist, was charming in the part of Mathilde, and reaped an abundant harvest of applause. MM. Melchissédec and Gresse were good as Guillaume Tell and Walter respectively. The second *début*, that of M. Ibos, to which reference has been made, also went off well. M. Ibos, too, studied at the Conservatory of Music, and though he did not, as M. Duc did, carry off two first prizes, he distinguished himself. But it is a question whether he was not in too great a hurry to quit that institution. His voice, a *tenor de demi-caractère*, would be much improved by a further course of training, which it will now, perhaps, never enjoy. As Fernand in *La Favorita* he achieved an amount of success not, perhaps, altogether warranted by his impersonation. His voice, however, is pleasing, his demeanour sufficiently easy, and his personal appearance calculated to enlist the sympathies of the public. Mlle Richard was a splendid Léonore. She was much applauded throughout the evening, but more especially after her air in the third act. M. Melchissédec was excellent as Alphonse, while M. Gresse, as Balthazar, turned to good account his fine voice and histrionic talent.

On her return from her leave of absence, Mme Fidès-Devriès appeared in her famous impersonation of Ophelia in Ambroise Thomas' *Hamlet*, creating all her well-known effects, and being, as usual, warmly applauded. The opera was to have been *Rigoletto*, but M. Ibos, cast for the Duke, was not ready. Mlle Richard was the Queen, Gertrude; Lassalle, the melancholy Prince; Hourdin, the King; Bataille, the Ghost; Tequi, Laertes; and Gaspard, Horatio.

After having been a member of the company for eleven years, Mme Krauss has thrown up her engagement, which had still three months to run. A great many persons were aware that the managers, MM. Ritt and Gailhard, did not intend to renew it, and one of those persons may have been the prima-donna herself, who consequently anticipated the two gentlemen, and sent in her resignation. The following letters, between Mme Krauss and M. Ritt, in connection with this matter, may prove interesting to the readers of *The Musical World*:

"Paris, the 30th September, 1885.

"MONSIEUR LE DIRECTEUR.—As your absence from the Opera still continues, I find myself, after an interview with M. Gailhard, who appears to have full powers to act for you, forced to ask you to cancel in an amicable manner my engagement at the National Academy of Music. I trust, Monsieur le Directeur, you will accede to the request of an artist who, for eleven consecutive years, has been at the head of her line of business, and whose zeal and willingness have always been recognized by the public and the press. I remain, Monsieur le Directeur, your obedient servant,

"GABRIELLE KRAUSS."

The reasons why Mme Krauss demanded the cancelling of her engagement, were, according to her version of the matter, as follow: When she left on leave of absence, M. Ritt promised that, during the last three months of her engagement (October, November, and December, 1885), she should play in succession the



best parts in her repertory. On returning to Paris, she heard that the managers intended her to make her re-appearance in *Robert le Diable*—in which she had a part she considers not well adapted to her particular powers—and that the day selected for her re-appearance before a Paris public was a Saturday. She saw in this a little attempt to do something disagreeable to her, or, at any rate, not to treat her re-appearance as anything of more than every day importance. It was after discussing all this with the two Managers and having offered to re-appear in any other work—singing in *Robert le Diable* at some subsequent period—and after perceiving that the managers adhered to their resolution, that Mme Krauss wrote the above letter to M. Ritt. Here is that gentleman's reply:

"Paris, the 30th September, 1885.

"My dear and much honoured Mme Krauss,—I must confess feeling much astonished at your letter, for we thought that, by putting up *Robert*, we had prepared for you a brilliant re-appearance worthy of your distinguished talent. Not wishing to be in any way disagreeable to you at the moment your engagement is drawing to its close, I consent to what you ask, and hereby agree to annul your engagement from this day, without indemnity on either side. And now allow me, my dear Mme Krauss, to say not 'farewell,' but 'till we meet again, for I sincerely trust you will always consider as your own house the National Academy of Music, of which you have been one of the glories, and where you will always find only admirers and friends, among them being your humble servant, E. Ritt."

The secession of Mme Krauss will create a considerable void at the Grand Opera, for her repertory was very extensive, her list of characters including Selika, in *L'Africaine*; Alice, in *Robert le Diable*; Valentine, in *Les Huguenots*; Gilda, in *Rigoletto*; Donna Anna, in *Don Juan*; Marguerite, in *Faust*; Sapho, in the opera of the same name; Agathe, in *Der Freischütz*; Hermosa, in *Le Tribut de Zamora*; and Catherine d'Aragon, in *Henry VIII*. It is rumoured that, immediately he understood Mme Krauss had left the Grand Opera, M. Carvalho offered her an engagement at the Opéra-Comique.

The following warm and eloquent tribute of admiration is paid the lady in a recent letter addressed from Paris to the Brussels *Guide Musical* by that eminent and gifted critic, M. Arthur Pougin:

"... Her engagement, moreover, had only three months to run, and I for one knew that the Managers of the Opera had fully made up their minds not to renew it. The great artist's departure at no distant date was, therefore, a certainty, and has been only a little advanced by a managerial incident on which I have not to give an opinion here. I do not regret her departure the less on that account, for artists of the stamp and value of Mme Krauss are not, to quote the old saying, exactly as plentiful as blackberries. I know very well it will be objected that the lady has grown much stouter these last few years; that she drew an exceedingly high salary, which some persons considered excessive; and that her voice had lost some of its fine qualities. I admit all this; but I choose to judge Mme Krauss only from a strictly artistic point of view, and with reference to the emotions she caused those among her auditors who experience some feeling for music, and have some appreciation of the conditions of the stage. Well, then, for my own part, I declare Mme Krauss excited in me sensations so intense that I shall never forget them. What poetry in her singing; what an ardent flame in her acting, so full of nobility and truth; what passion, what grandeur, what pathetic sentiment, what astonishing knowledge of the stage, what power in her way of rendering a situation! The French career of Mme Krauss will have lasted nearly eleven years, since it goes back to the 5th January, 1875, the date when our present Grand Operahouse was inaugurated, and we may well say it has been more solid than brilliant. Mme Krauss was admirable in all the grand parts of the repertory; touching and pathetic in *Don Juan*, in *Les Huguenots*, and in *Robert*; powerful and inspired in *La Juive*; dramatic and absolutely admirable in *Aida* and *L'Africaine*. Who, too, does not know what services she rendered to composers in characters she had the chance of creating—for she was always in the breach—and for eleven years she has valiantly sustained the whole weight of the work. I will not speak of M. Mermet's *Jeanne d'Arc*, of which, however, she and M. Faure together broke the fall, which was as lamentable as it was deserved; but did she not, by her immense talent, lend an appearance of vitality to Gounod's last two works, *Polyeucte* and *Le Tribut de Zamora*. Did she not support with all her efforts, with all her prowess, and with all her intelligence, the *Henry VIII* of M. Saint-Saëns? Who that saw and heard her does not recollect the thrill of admiration she sent through the house when she sang what has been called "the *Marseillaise*" of *Le Tribut de Zamora*? Who

that saw and heard her could help being touched, moved even to tears, by the incomparable way in which she acted and sang the fourth act, which produced so deep an impression, of *Henry VIII*? People may say what they like, but Mme Krauss is a great, a very great artist, who truly reached the limits of the Sublime, and the public would be very ungrateful if they did not retain of her the remembrance due to every one who causes our heart to beat wildly, and call into existence the most poignant, the most noble, and the most sublime emotions."

*Le Cid* is being actively rehearsed, and every effort made by MM. Ritt and Gailhard for its speedy production. The following list of operas founded on Corneille's celebrated play, which inspired M. Massenet, has been published by M. Charles Darcours in the columns of the *Figaro*: *Amor e Dover*, Pollaro, 1697; *Rodrigo*, Handel, 1708; *Huck*, 1715; *Il Cid*, Piccini, 1762; *Il gran Cid*, Sacchini, 1764; (This work, translated into French, was played in 1783, before Louis XVI., Mme Saint-Huberti, who impersonated the heroine, being rapturously applauded in an air beginning "Je vois dans mon amant l'assassin de mon père"); *Il Cid*, Paisiello, 1776; *Rodrigo di Valenza*, Orlandi, 1814; *Il Cid*, Generali, 1817; *Il Cid*, Sapienza, 1823; *Il Cid*, Aiblinger, 1824; and *Der Cid*, Von Neel, Frankfort-on-the-Maine, 1857. Georges Bizet, also, left a score on the same subject. It is said to be completely finished, but, like all the lamented composer's scores, is written so illegibly as to defy all attempts at deciphering it.

At the Opéra-Comique, Mlle Simonnet, an ex-pupil of the Conservatory, has succeeded Miss Van Zandt as Lakmé in M. Léo Delibes' opera of the same name, and is now the accepted representative of the part. M. Soulaeroix made his debut as Belamy in *Les Dragons de Villars*, following it up by appearing as Figaro in *Il Barbière*. Mlle Isaac has returned to the scene of her former triumphs, and, with Victor Maurel as the Czar, gathered fresh laurels in *L'Etoile du Nord*. The next novelty will be the new opera by M. Widor for the music and MM. François Coppée and Auguste Dorchain for the libretto, but whether it is to be entitled *Les Patriotes*, *Maître Ambros*, or *La Ronde de Nuit*, is a question not yet decided.

As already announced, M. Emile Perrin died on the 8th inst. He had been ill for a considerable time but had returned to Paris, seemingly quite recovered, when he suffered a relapse. He was attacked suddenly with violent hemorrhage, and in two hours afterwards breathed his last.

M. Perrin was twice manager of the Opéra-Comique, once manager of the Théâtre-Lyrique, once manager of the Grand Opera, and manager of the Comédie-Française since 1871. The funeral service was held in the Church of the Trinity, and attended by an immense crowd, including nearly all the members of the companies of the Comédie-Française, the Grand Opera, and the Opéra-Comique, a large number of artists of the other theatres with their managers, members of various Academies, writers, and journalists. The Service for the Dead and the "Dies Iræ" were sung by the Choir; M. Faure sang his own "Pie Jesu," and M. Talazac an "Agnus Dei," adapted to the melody of Stradella's celebrated "Pietà, Signor." The Orchestra of the Grand Opera were asked to take part in the service, but unanimously refused, for the Deceased, whom they accuse of having, when he was their manager, disregarded their interests, and who abolished their pensions, was not popular with them. Speeches were delivered at the grave in the Montmartre Cemetery by M. Kaempfen, for the Administration of Fine Arts; M. Got, of the Comédie-Française; M. Bouguereau, as representative of the Academy of Fine Arts; M. Albert Delpit, for the Society of Dramatic Authors and Composers; M. Halanzier, as ex-manager of the Grand Opera; and M. Alexandre Dumas, as a personal friend.

PRESENTATION.—The choir and officials of St Paul's, Kensington, of which Mr H. D. Flowers (who has accepted the appointment of organist to St Margaret's, Lowestoft) was organist, presented him a short time since with a handsome silver cup, and the following address:—"To Mr H. D. Flowers, A.C.O. We, the members of the choir and officials of St Paul's, Kensington (W.), beg to congratulate you on your appointment as organist and choirmaster of St Margaret's, Lowestoft, and to express our regret at your departure. We thank you for your many kindnesses, and trust that your esteemed abilities may be fully appreciated by your new choir." The Rev. E. G. Wood, curate in charge, also gave Mr Flowers a copy of the Revised Version of the Bible as a memento of his stay in the parish.

## FOREIGN BUDGET.

(From Correspondents.)

STUTTGART.—A new "heroic tenor" has been discovered at the Theatre Royal, where for quite fifteen years he has sung in the chorus, unnoticed and unappreciated, till he accidentally attracted the attention of Herr Werther, the Intendant. His name is Baluff. He made his debut as Manrico in *Il Trovatore*. He was much applauded throughout the opera and enthusiastically called on four times after the *Andante* and *Stretta* in the third act. In consequence of his success he has, according to report, been engaged for three years.

ETTING.—The Weber Memorial Committee announce that, up to the first inst., or, in other words, in the space of one year from the day they were appointed, the money collected amounts to only a little more than 8,000 marks, so that there seems but small probability of their being able, as they wished, to inaugurate in this, his native place, and on the 18th December, 1886, the Centenary of his birth, a monument worthy of him who composed *Der Freischütz*, *Oberon*, and *Euryanthe*. It is to be hoped for the credit of Germany that subscriptions may flow in more freely, and that the necessary amount may now soon be raised.

WALTERSDORF (OBERLAUSITZ).—Preparations are being actively made to celebrate with due solemnity in this, his native town, the centenary of the birth of Friedrich Schneider, the well-known composer of the *Weltgericht*, who was born on the 3rd January, 1786.

VIENNA.—At the Imperial Operahouse Gluck's *Alceste* has been revived with much success after a lapse of 75 years, the last time it was previously performed having been the 9th May, 1810. Mdme Friedrich-Materna is exceedingly good as *Alceste*, and the same is true of Herr Winkelmann as King Admetus. The less prominent personages, also, are satisfactorily sustained, especially that of the High Priest by Herr Sommer, and that of Hercules by Herr Scaria. The conductor is Herr Fuchs.—Baron Hoffmann, it appears, thinks of resigning his position as Intendant-General of the Imperial Theatres. Two members of the Austrian aristocracy and a retired French diplomatist are said to be candidates for the post when it becomes vacant. Who the two noblemen are is not quite certain, but the retired French diplomatist is M. de Bourgoing, formerly French ambassador at Constantinople and other capitals. M. de Bourgoing, who married a Viennese lady of high rank, has given up diplomacy and resided for some time in this capital, dividing his time between the world of finance and the fine arts. It is he who directs Baron Nathaniel de Rothschild's musical parties. It was he, also, who furnished the scenario for the ballet entitled *Wiener Walzer*, which has been so successful here and elsewhere.

BALTIMORE.—Mr Frederic Archer inaugurated the new organ just completed by Messrs Hilborne & Roosevelt, at the Lafayette Square Presbyterian Church, Baltimore. The following is the programme:—

Part I.—Offertoire in C minor (E. Batiste); Gavotte in F (Frederic Archer); Air and Variations in B flat (Schubert); Marche Nuptiale (A. Guilmant); La Dance des Fées, originally written for harp solo (P. Alvars); Overture, *Zanetta* (Auber). Part II.—"The Witches' Dance" (B. Tours); Fugue in G minor (J. S. Bach); Aria, "L'Ombra Leggera" (Meyerbeer); Andante, Clock Movement (Haydn); Funeral March of a Marionette (Gonod); Overture, *Maritana* (W. V. Wallace.)

AN OLD SAYING AT FAULT.—"Variety," we are told, "is charming," but some doubt may be entertained regarding the truth of the assertion when the variety is too strongly pronounced, as in the case, for instance, of musical pitch, which, as the *Ménestrel* informs its readers, is of 870 vibrations in Paris and Naples; 889.5 at Turin; 880 at Florence; 900 at Rome; 903 at Prague; 899.5 at Berlin; 882 at Dresden; 887 at Brunswick; 864 at Pesaro; 911 at Brussels; 897.5 at Leipzig; 896.2 at Munich; 892 at Pesth; 870 at St Petersburg; and 886 at Stuttgart. At Milan, before the recent adoption of 864, it was 906. In London it is quite discretionary, a mere matter of taste, ranging from 868 to 910.

ONE WHO DESERVED WELL OF HIS COUNTRY.—The 6th of the present month was the centenary of the birth of a musician who did much to foster the love of choral singing, now so general in Germany, and to establish Männergesangsvereine, or Men's Choral Associations, throughout the length and breadth of the land. This was Albert Gottlieb Methfessel, born on the 6th October, 1785, at Stadtilm, in the principality of Schwarzburg-Rudolstadt. From 1810 to 1822, he was a "chamber musician" in Rudolstadt, where he published his well-known *Commersbuch*, or, *Book of Students' Songs*, which will for ever keep his memory green among the academic youth of his native land. He next became a singing-master in Hamburg, and then Ducal Chapelmaster in Brunswick, where he worked strenuously in founding choral associations and in writing choral music, which then began to find numerous ardent adherents and advocates, even outside professional circles. It was then, too, he composed the music, and sometimes wrote the words, of his most famous choral songs

which are still sung all over the great Fatherland. His patriotic feeling is strongly displayed in very many of these songs, especially in the "Festlied," which he wrote for the grand German Singers' Festival at Nuremberg, in 1861, and in which he prays for a United Germany. Alas! he was not destined to see his wish fulfilled. In 1870 he was no longer alive, having died on the 23rd March, 1869, at Heckenbeck, near Gandersheim, aged 84.

## Songs for Sunday Evening.

## VI.—EVENING HYMN.

Solo.

When through the golden gates of day  
The sunlight gilds the west,  
Beneath Thy folded wing, O Lord,  
How sweet it is to rest.  
No care disturbs the peaceful dream  
When pillowed on Thine arm,  
For angels leave their high abode  
To shelter us from harm.

Chorus.

Then whisper soft, good night, good night,  
God rest you till the morning light.

Solo.

When countless stars their vigils keep  
Like sentinels of light,  
He giveth His beloved sleep  
Throughout the silent night.  
O, may we rise with quickened zeal  
Baptized afresh with power,  
That deeds of kindness and of love  
May fill each waking hour.

Chorus.

Then whisper soft, good night, good night,  
God rest you till the morning light.

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J. S.

## MICHAEL WILLIAM BALFE'S BIRTHPLACE.

(From the "Illustrated Sporting and Dramatic News.")

The celebrated "Balfe House," in which the great Irish composer was born on the 5th May, 1808, is situated in Pitt Street, Dublin, a street once fashionable, and even yet retaining an air of decayed gentility. The house is at present occupied by Mr William Logan, one of the most popular members of the Gaiety Theatre orchestra. This gentleman resided here many years before he was aware that it was the birthplace of Balfe. On the fact being established beyond doubt, he erected, entirely at his own expense, a handsome white marble tablet, notifying the date and locality of Balfe's birth. This was unveiled by the only son of the composer in the year 1879. Though it was the wish of Mr Logan that the proceedings should be of a more or less private character, immense crowds gathered in Pitt Street and the adjacent thoroughfares. Most of the leading musicians of Dublin were present, and the orchestra of the Gaiety Theatre, under the direction of Mr Thomas Jackson, performed a selection of music from the operas and other masterpieces of Balfe. The Dublin papers of the day bear flattering testimony to the generosity of Mr Logan in thus, unaided, being the first to pay public tribute to the genius of Balfe. Mr Logan received a letter from Mrs Balfe, expressing her deep sense of gratitude for the honour paid to the memory of her gifted husband.

"THE HOLY CHILDREN" (C. Villiers Stanford's new oratorio).—Her Majesty the Queen has graciously notified her willingness to accept a copy of this work, which has accordingly been sent to Balmoral. The next performance will be given by the Wolverhampton Festival Choral Society the first week in November.

## TO CORRESPONDENTS.

"OPEN DIAPASON" has omitted to forward name and address with his communication.

## BIRTH.

On Oct. 18, at 12, Westbourne Park Villas, the wife (*née* KATHLEEN RYAN) of W. WEINER, of a daughter.

## DEATHS.

On Oct. 6, at Sydenham, MRS MARIANNE HARPER, widow of Mr EDMUND B. HARPER, aged 63.

On Oct. 15, at 83, Great Portland Street, MDME SCHWAR, in her 73rd year.

*To ADVERTISERS.*—The Office of the MUSICAL WORLD is at Messrs DUNCAN, DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, OCTOBER 24, 1885.

### Royal Academy of Music.

#### SIR GEORGE MACFARREN'S INAUGURAL ADDRESS.

##### FULL SPECIAL REPORT.

(Continued from page 657.)

Early in the history of our art, musicians perceived and promptly appropriated the generation of the three sounds which we call a concordant triad or major common chord—the generation, I mean, by a fundamental tone arbitrarily chosen. After the lapse of centuries, the perception became manifest that a fourth sound, the harmonic 7th, produces beautiful effect when combined with the other three. Hence, because these notes are natural existences which grow out of or arise from their generator, and are truly less its consequence than a part of itself, the chord which comprises the four notes in question—that which we call the chord of the dominant 7th—is adopted into the language of music, as being the outward and audible sign of an inward and natural phenomenon. As time grew older, the principle of appropriating in harmony other notes of the harmonic column expanded itself, and justified the gathering together of other of these sounds with consequent variety and enlarged beauty of effect. I will not dilate upon the constitution of the more extreme of these fundamental or natural chords, but will tax your patience so far as to follow the dissection of the most familiar of them all—the chord of the dominant 7th, whose effect, if not its anatomy, is known to everybody that is conversant with music. Between the harmonic 7th and the 3rd in this chord lies the interval of the augmented 4th, commonly named the *tritone*, because these two notes and the two that intervene lie severally at the distance of a tone apart, or, when the four are successively sounded, form a sequence of three tones. The said notes are respectively the 4th, or sub-dominant, and the 7th, or leading-note of the key to which they belong. In several early civilizations which witnessed the daybreak of music, but could not so much as forecast its meridian glory, strongest sensitiveness prevailed as to some peculiarity of character in these two notes of a key. Accordingly, their employment was shunned in the composition of melodies, and even excluded from the gradual sequence of notes in a scale. The proof of this historical truth rests on the more or less vague allusions of contemporaneous writers; rests upon the preservation of musical instruments, whereupon the 4th and 7th of the scale are absent; and rests upon the present use, by several nations, of the scale of five instead of seven notes, technically styled the pentaphonic scale. Most probably the ancient Hebrews, certainly the Chinese and also the Mexicans, and, what is nearer home and more open to common observation, our neighbours of the north of this island, have employed the so-called Scottish scale profusely, if not unexceptionally; and so distinctive a character has this peculiar scale, that anybody

may compose mock-Scottish tunes by restricting his choice of notes to those represented by the five black keys on the pianoforte. In the antenatal state of musical science, its embryo comprised, as a characteristic organ with already developed functions, the knowledge of something special in the relations of the extreme notes of the tritone, of the 7th and 3rd in the chord of the dominant 7th, of the 4th and 7th of the diatonic scale, to each other and to the prevailing key. Nature was then whispering the truth to incipient musicians, which was not openly proclaimed until the end of the 16th century, or, as has commonly been supposed, until a hundred years later; and then the microphone of genius revealed to general perception that beautiful aggregation of sounds which had hitherto seemed more like a dream than a fact, but which is now a common resource of every happy tone-artist. What I wish to convey is, that the speciality of these two notes, in their chord relationship and their key relationship, is so deeply rooted in nature that it was felt before it was known; and that the more fully it becomes known, the more satisfactorily is that primitive feeling accounted for.

Comparison of the physical ear with what we understand as an ear for music, bears closely on the relationship of sense and soul. Persons are in the world who, with a keen ability to detect minutest sounds, are incapable of distinguishing musical degrees; and others, with like fineness of oral perception, fail in the rhythmical faculty. These persons are few, very few, but are to be found even in most cultivated society. Their existence prompts a surmise that an ear for music is a sixth sense, and that the organs of tune and time act upon the brain separately and independently of the auditory functions. On the contrary, though an ear for music, so to speak, be far stronger with some of us than with others, it may be cultivated in us all. Academy examinations have furnished strongest proof of this assertion; students from year to year have evinced greater and greatest development of the ability to distinguish sounds, and to assign to each its true significance in the musical alphabet. Herein is shown that the physical fact of aerial vibration, operating on the physiological sense of hearing, stimulates mental operations that begin with the distinction of differences in pitch, and reach ever and ever upward to the appreciation of the highest wonders in art, even to the power of hearing in silence, or feeling the effect of unuttered sounds, and this is truly a psychological manifestation.

In the harmonic column is a range of sounds that appears to be infinite, comprising intervals far too minute for expression on any keyed instrument, and requiring a nicety of intonation that is most rare to a performance either on a fingered instrument or with the voice. All these sounds are, of course, open to our selection, but are not to be used simultaneously. In the same manner, every ray of light comprises all gradations of colour. It is possible to analyze a ray of light, as is open to common observation in the prism. Therein we perceive, as also in the rainbow, the many minute gradations of tint, and how each colour proceeds by smallest degrees into the next. In the same way our musical rainbow reveals itself by the prism of accurate observation. The monochord is an instrument that helps to such perception, and the fact is as clearly proved that every musical tone includes an infinite range of sounds, as that every ray of light includes all possibilities of colour.

Because a ray of light includes all colours, no painter is justified in placing all colours at once upon the same object; but he selects his red, or his blue, or his yellow, or the combination of any of these which is more or less appropriate to the expression of the particular object he desires to represent; and, in the same manner, the musician selects from the infinite column of sound those particular tones which are to express his present idea. It is obvious that, whereas the painter chooses his colours, so does the architect choose his points of light and shadow, and he constructs his building so that this particular line will stand in relief to that other line, by catching the light or falling into the darkness, and so induce the beautiful effect of the whole. In like manner the musician selects his particular sounds. In many instances we find that it is the use of the executant in music to employ other sounds than those which



are furnished in scientific fact. We have some notes sharper, some flatter than those included in the harmonic column. The construction of the pianoforte keyboard and the analogous organ keyboard shows to us that, instead of the infinite variety to which the chromatic scale might be expanded by the employment of the enharmonic scale, we are on these instruments restricted to twelve sounds; and we accept those twelve sounds with grateful pleasure as representing the sounds for which they are employed, and we cavil not at the exaggerated sharpness of such an interval, or the flatness of another, in the beautiful effect which the whole yield to us; but it is positive that truthful intonation would vary many of these sounds. In this matter of intonation, a great use prevails of singing or playing upon bowed instruments 3rds sharper than the 3rd of nature, and other intervals are not infrequently varied in like manner; but, in this particular conventionality, we only follow the uses of the world at large in all other matters.

In countries where tempered instruments with limited subdivisions of the octave are not in general use, and where consequently the musical faculties of the people are trained to acceptance of the intonation that is peculiar to the instruments which are commonly heard, the populace consequently sing according to this intonation, instead of to that with which we who dwell in cities are familiar.

(To be continued.)

### —o— "THE BIBLE PSALTER."

(NISBET & CO., BERNERS STREET).

We are indebted to *Musical Opinion* for the following exhaustive review of *The Bible Psalter*, being the authorized version of the Psalms, printed for chanting, and with chants adapted thereto or specially composed for the work by Sir Herbert Oakeley, Mus. Doc., LL.D.

Here we have almost a novelty, in the pointing of the later or Bible version of the Psalms, authorized to be used in common with the rest of the so-called "revision" of King James, in 1662; for, until lately, English-speaking religious communities, not in union with the national church, were not very favourably disposed towards chanting, and when they did chant they often selected, with strange perversity, other passages of Scripture neither intended nor authorized for such use, neglecting the Psalms, or the only portion which, previous to the Reformation, had been chanted since the ancient period in which they were written. As Sir Herbert puts it, "The Psalter itself, which, as its name implies, was originally sung with instrumental accompaniment, and which alone possesses historical, traditional, and ecclesiastical precedent for being chanted, has hitherto in churches using the authorized version, been almost universally *said*. The only form in which, until quite recently, the psalms have been sung in those churches is that of metrical versions. In such versions, however good, the original must suffer, its dignity and breadth be often impaired, or its Hebrew parallelisms be marred."

It is, moreover, almost novel to find—for the great Nonconformist bodies, and for the church-going public generally—an irreproachable collection of chants, selected for the whole Psalter, and printed in short score on every page, so that both music and words are always before the eyes of the reader; so that its possession by choirs secures for them use of, or reference to about one hundred of the best chants existing. This ought thus to give impetus to the excellent move in the right direction which has of late been made by various Protestant communities, both here and in America, by a return to the ancient and traditional custom of chanting psalms. An important fact is mentioned at the close of the prefatory remarks which will be welcome to members of the Church of England at home and abroad—namely, that "both the selection of chants and their adaptation to the psalms, and the sequence of keys, &c., is so arranged as to make this selection equally suitable to our older or Bible version printed in 1539, ordered to be retained for daily use in the Book of Common Prayer." Endorsing this plan, the publishers have issued a circular announcing their intention of bringing out the work for that better known and more musical, if less literal, version, with the same chants, and under the same experienced editorship. When it appears in that desirable form we may return to a consideration of this greatly ameliorated system of chanting.

In the matter of church music generally, it would be difficult to find a person of wider experience than Sir Herbert Oakeley, who is known to be acquainted with every cathedral choir in England, a

fact which has given him almost unique opportunities of observation, and of comparison of different "uses" in all parts of this country and in most parts of musical Europe. Being himself a sound church composer as well as a practical organist, his dicta on such matters may be accepted as safe and trustworthy. In an admirable preface he goes to the root of the subject, and in the historical glance taken it is shown that the present and all but universal plan—for which our clergy are chiefly responsible—of encouraging a whole congregation to sing "without ceasing" is an erroneous custom; for, when a congregation chants every verse of the psalms, not only is the proper effect missed, but that rendering is contrary to the earliest precedent. Says Sir Herbert, "a continual use of vocal harmony only, or of vocal melody only, is ineffective; both should be employed in every psalm, for by such variety and interchange the fine contrasts of the two uses is fully brought out. By such an arrangement, adopted for the first time in this work, the psalms may be chanted to either of the following methods: (1) the choir may sing harmonized verses, the people joining in the unison verses (as indicated in the margin), perhaps the nearest approximation to the original mode in the Temple, in which the majority of the verses was sung by the Levites, with instrumental accompaniments of their brother Levites, the people occasionally responding or joining as the psalm required; or (2) harmonized as well as unison passages may be chanted by all who are able to sing in parts; or (3) the whole congregation may join throughout the unison according to the most ancient use in the Christian church, at a time, albeit, when cultivation of music, vocal or instrumental, was impossible to those who had to hide themselves in dens and caves of the earth." Readily admitting that congregations should join in all choral responses, in metrical psalms, or in other "human hymns," and, if they can do so, in the more elaborate music of the church, such as services and anthems, we cannot but consider that the prose psalms (as proved by their construction, and by certain indications which have been preserved, such as "Selah," "Mizmor," "Alamoth," or "Sheminit," as well as from parallelisms obviously introduced for choral contrasts) should be differently treated, and that all verses of a sad or penitential character should be assigned to a smaller or trained choir, answering to the Levites of the Temple. This choir, together with the officiating clergy, might chant those verses in more refined and restrained harmonized strains, the congregation reverently joining in such verses in heart, and not in voice, but employing the latter (not always musical) organ for singing the melody or unison in the eucharistic or the historical verses or psalms. "In the latter, and in doxologies, all should join," says our author, "like the *consonus undarum fragor* of the early church." But if this important idea cannot be thoroughly carried out in these days, there is no doubt that the unisonous singing of a vast congregation in those verses as indicated in this work would conduce in the highest degree to the grand effect which, in all probability, was anticipated by the "inspired psalmists." What, for instance, short of this method can adequately throw into the bright relief and splendid contrast evidently intended in Psalm civil, those grand ascriptions of praise, "O that men would therefore praise the Lord for His goodness?" Few things in choral praise can be imagined more thrilling than the "roar" of a congregation, here in unison, especially occurring immediately after the more subdued harmony by the choir, of those verses of penitential character which the psalmist, with musician-like craft, always makes to precede and to lead up to the four fine climaxes of the words quoted. It may be added that this important plan of unisonous contrast to harmonized passages is introduced on every page; moreover, that its adoption is made practicable, as the selection "contains no chant which, with the modifications suggested, may not be sung in unison by any person who has a voice and understands its management."

Another new feature is the adoption of "contractions," as formerly employed in poetry, by which process a syllable may be got rid of which might prevent the smooth pointing of many passages; for instance, "psalt'ry," "deliver'd," "cov'reth," "pow'r," &c. "Four syllables are avoided in single bars unless contraction, indicated by a horizontal line (over the syllable to be omitted), is employed; such contraction is as admissible when benefiting the rhythm of the pointing as when aiding rhythm in metrical versions."

In regard to the pointing generally, which is very clearly explained, the system is not "syllabic," but according to sense—the one system killing, the other giving life. A somewhat similar plan to the well known psalter of Dr Elvey is adopted, and though it is difficult at first sight to give in our adhesion to all the newer readings, it is evident that these have been well weighed, and on the whole we think the pointing superior to any we have seen. The question of Gregorian and Anglican chants is touched on, and satisfactorily dealt with. The advantages of the medium form between quadruple and single chants—namely, double chants, are justly claimed,

though this view is not in accordance with opinions now generally current. Among other of these advantages, it is shown that when a choir is divided on each side of a building, each verse being alternately sung by each division, according to the oldest and best method, a real or musical response, or "antiphon," is impossible in the case of a single chant, in which the identical musical strain sung by the one choir is merely repeated literally by the other choir; and if a long psalm is sung to a single or "half" chant, the result, as many of us must have felt, is "tedious and monotonous."

Several other points of interest are referred to in the preface, including the undesirability and futility of the modern "cacœthes" of "imaginary bars" before reciting notes, which is denounced as "detrimental to good chanting, of which, perhaps, the chief point is smoothness in reciting, undisturbed and undistracted except by punctuation." But, in absence of space, we must refer readers to the book itself for further investigation of this portion of a subject which had scarcely received the measure of practical elucidation which its importance, as being daily associated with thousands, has yet received.

Referring to the musical portion, we find a collection of chants which, for once, is not of unequal merit, almost every specimen being of acknowledged and sterling worth. Exception might perhaps be taken to "Goodenough" (p. 24), especially in its uninteresting minor form, by which congregations are so often depressed as to sing flat throughout, as being really only two single chants thrown together respectively with half and full "closes;" and the same remark is applicable to "Dupuis" (p. 136), and to "Windsor" (p. 179); nor do "Savage" (p. 115) nor "Ayrton" (p. 120) make brilliant additions to any collection. In Walmisley's well-known chant (p. 124), the omission of the usual flat before the A in the bass causes doubtful tonality. The absence too of the same accidental before the same note in the melody of "Crotch" (p. 42), presumably to escape "false relation" with the tenor, or to avoid a difficulty which would occur in the compiler's minor version on the opposite page, will hardly be generally accepted as improvements; but, with these slight exceptions, unqualified praise is due to the collection. Of the better known chants, those by Crotch, the two Wesleys, the two Elveys, and Havergal are perhaps the finest.

Several transpositions and alterations have, we think justifiably, been made, as they are distinct improvements. Here Sir Herbert may again speak for himself:—"If the original keys of some well-known chants are too high for unison singing, they are lowered; and if melodies are vulgarized by too many crotchets, or by harmonies disfigured by awkward progressions, which can have only been so long tolerated on the ground of use and wont, such hindrances to smooth chanting have been removed. With such modifications, some chants—for instance, on pp. 86 or 95—which, either from lack of taste in the age in which they were made, or from gradual deterioration, probably caused by reproduction in numberless collections, have not undeservedly come under the ban of modern purists, are here reintroduced in a more devotional form, and in one which it is hoped their composers would have approved had they lived at a rather later period, when views and tastes as to Anglican chants have changed." Some purists will indeed be surprised to find the republication, in these days, of some "friends of their grandfathers, but foes of their own," such as Crotch, Beckwith, Battisbill, or even Mornington; but in each case the semblance of flippancy has been removed by the condign banishment of crotchets. Dr Buck's "melody" for Psalm li. appears in five-part harmony; and that given to three "old melodies" on pages 46, 93, and 130 respectively—harmony in olden style—is original, although to modern ears quaint. Among the valuable contributions of the editor we notice the "quadruple"—here of course assigned to its proper psalm, the 78th—to which chant varied organ accompaniments are given. These, printed opposite to each of the four pages occupied by this long psalm, show in every bar the artist, and are a study for organists. The fine refrain already alluded to (in Psalm cvii.), which occurs sometimes at odd, sometimes at even, verses, presents great difficulty in the case of a double chant; but the problem has been here solved by the invention of a most accommodating "triple" chant, so constructed as to be available for the commencement of any verse without injury to the whole melody. Last, but not least, must be instanced a fine chant, modelled on the theme of one of Bach's fugues, for Psalm cxxxix., which, in both its minor and major form, is one of the gems of the collection.

The Psalter is issued in different sizes, and also in tonic sol-fa. It is, however, unfortunate that there are some discrepancies between the issues of the same sizes; and whilst attesting to the clear type and general appearance of the volume, we might suggest better paper for subsequent editions. The book has, we hear, already been adopted by the Presbyterian Church of England, and it is likely to be ultimately used as the standard work of the kind. By its use con-

gregations may again take a legitimate part in the singing of the prose psalms; for so long as the present method is in use of the people chanting *throughout*, some of them singing the tune, and so ruining the balance of the harmony of the trained choir (thus causing consecutive octaves, &c.)—so long will even a good choir and organ, assisted by an earnest and devout congregation, be powerless to render the psalms with full effect. If, in fact, the work only succeeded in restoring to the people their true portion in chanting the psalms, and in assigning to the choir their special portion, good will have been accomplished by its publication.

#### CONCERT.

MR W. A. BARRETT gave the first of a series of lectures on Musical History and the Historical Development of Glee and Part-songs at the City of London College, on Thursday, October 1. In the course of his remarks the lecturer made some observations on the value of the study of music in relation to other arts and sciences, also its influence among the learned and unlearned, and the worth of the art as an element in the elevation of social enjoyment. Mr Barrett discussed the early history of the art, its higher qualities as an aid and an incentive to religious worship, and gave hints as to how its history should be studied. The lecture was fully appreciated by an attentive audience, and was illustrated by the following examples of early musical writing, namely, *Kyrie*, for four voices, Willem Dufay, 1360-1462; Canon, for three voices, G. J. Ockenheim, 1420-1512; *Agnus Dei*, Jacob Obrecht, 1430-1507; "Petite Camusette," Josquin des Prés, 1445-1521.—W. A. J.

MISS NELLIE CHAPLIN, in pursuance of an announcement made a short time ago, commenced a series of Popular Ballad Concerts in the Athenæum, Camden Road, on Monday evening, Oct. 19, and, as the scheme is supported by a large and influential committee, in her hands success is a foregone conclusion. The vocalists at the opening concert were Miss Margaret Hoare, Mdme Florence Winn, Mr Orlando Harley, and Mr Pelham Rooff; and the instrumentalists Miss Kate Chaplin (solo violin) and Miss Nellie Chaplin (pianoforte). An arrangement for four voices of "Believe me if all those endearing young charms," by Henry Leslie, introduced Miss Hoare, Mdme Winn, and Messrs Harley and Rooff to a numerous audience. These vocalists, in their subsequent efforts, evidently gave much pleasure. Especially was this the case in "Pack clouds, away" (Macfarren), sung by Miss Hoare; "Old fashions" (Milton Wellings), by Mdme Winn; "The Last Watch" (Pinsuti), by Mr Orlando Harley; and "The Three Beggars" (Molloy), by Mr Pelham Rooff, all of which were encored. Miss Nellie Chaplin, for her pianoforte solos, "Nocturne" (Chopin) and "Marche Hongroise" (Kowalski), received a loud recall, and, in the second part, Miss Kate Chaplin contributed valuable aid in the shape of two violin solos, a Romance and Saltarello (Papini), winning a loud encore for her skilful playing. Pearsall's "Watchman's Song," by the quartet party, brought a capital entertainment to a close. Mr J. Kilt was the conductor.

#### PROVINCIAL.

GLASGOW.—The Vokes family, comprising Miss Victoria Vokes, Messrs Fred and Fawdon Vokes, assisted by Mesdames Mary Duggan, Ella Stirling, and Annie Fawdon; Messrs Evelyn Vernon, Charles Ryley, Reginald Stockton, and Tom Blakey, concluded a successful engagement on Saturday night, October 17th, at the Royalty Theatre. On their first appearance they gave the comedieta, *A Husband in Clover*, and the musical comedy, *In Camp*, which was repeated on Tuesday, Wednesday, and Saturday evenings, to large audiences. On Thursday evening they played, *Hubby*; or, *The Tale of a Cat*, which was followed by *The Belles of the Kitchen*, and on Friday evening they gave *Rough Diamond* and *Fun in a Fog*. The theatre on each occasion was well filled. On Monday, the 26th October, Miss Fortescue commences a six nights' engagement at the Royalty Theatre.—E. J. R. B.

[ERRATUM.—In our notice from Glasgow last week Mr and Mrs Kendal were stated to have concluded their engagement on April 10, instead of October 10.]

LEEDS TOWN HALL ORGAN RECITALS.—On Tuesday afternoon, October 13, Dr Spark gave one of his "Hours with the Great Composers," the subject on this occasion being "The Wesleys." Few living musicians are better qualified to speak on this subject than Dr Spark, he having been brought up at the feet of Samuel Sebastian Wesley. As a chorister boy he sang Wesley's music in Exeter Cathedral, and in later years he delighted in giving the public an opportunity of hearing the works of his old master. The first three pieces in the programme were the composition of the elder Wesley, familiarly known among his associates as "Old Sam." It



was mainly due to him that the organ works of the great Bach became known to the musicians of this country. The concluding items of the programme were by Dr Wesley, the most noticeable, perhaps, being the "Anthem," which is one of the most popular of all the composer's similar works. In this composition Dr Spark evinced his thorough knowledge of the capacities of the instrument, every individual voice being faithfully represented. In the "Choral Song and Fugue," which is a piece abounding in difficulties, Dr Spark showed the utmost brilliancy of execution and command over the resources of his instrument. In this piece the composer shows his profound musical capacity in his power of developing two subjects, one of which is identical with the leading *motif* in Mozart's "Jupiter" Symphony. There was a large audience present, by whom Dr Spark's performances were received with every mark of approval.

**MALVERN.**—Mdmé Jenny Lind-Goldschmidt, who has just returned to her residence at "Wynd's Point," has paid a visit to the chairman of the Jenny Lind Infirmary (Mr J. J. Winter, of Norwich), who has been staying in Dr Rayner's Hydropathic Establishment, at Malvern, for the benefit of his health. Mr Winter was invited to "Wynd's Point," and Mdmé Goldschmidt showed him the lovely views extending over several counties, and the many objects of interest visible from her picturesque residence, which is built on a plateau, cut out of the solid rock on a commanding eminence. Mr Winter gave Mdmé Goldschmidt full particulars regarding the forthcoming concert at Norwich, in which she expressed the liveliest interest, and begged him to convey to the Committee of management her very best wishes for its success.

**WORCESTER.**—The present season of the Worcester Glee Club was opened on Monday night, October 12, at the Crown Hotel, when there was a crowded attendance. Mr T. M. Hopkins is still president, and the club has commenced exceedingly well, as it has already nearly 200 members. The glees were given with praiseworthy taste, and the vocalists were called upon to repeat "Lovely night." Mr R. Bradley received a well-merited encore for "The Pilgrim of Love," and gave in response "Drink to me only with thine eyes." Mr Dyke was also encored in "Deep in the Mines," and gave "Cheer up, Lass." The instrumental selections by the band, whose performances in previous seasons have been so warmly appreciated, were very well received, and so great was the applause after the *Samson* Overture and the "Evelyn" March that repetitions could not be avoided. The following were the performers:—First violin, Mr E. W. Elgar; second violins, Messrs W. H. Elgar and P. Quarterman; viola, Mr A. Quarterman; violoncello, Mr Watts; double bass, Mr Porter; flute, Mr Groves; oboe, Mr J. F. Elgar; clarinet, Mr F. J. Griffiths; harmonium, Mr H. Elgar; pianoforte, Mr Quarterman. During an interval Mr Hopkins congratulated the club on so large an attendance, and said the number of those who had already joined the club argued well for the coming season. He alluded to a time, some 60 years ago, when there were three glee clubs which were far above all others, the Apollonians at Canterbury, the Gentleman's Club, Manchester, and the Worcester Glee Club. The proud position they then held let them endeavour to keep. He proposed as a toast, "Success to the Worcester Glee Club, established 1810." The health of the president was also heartily drunk.—On Monday, Tuesday, and Wednesday, Miss Fortescue gave a series of performances at the Theatre Royal. The unique character of the actress's career—says *Berrow's Journal*—the publicity which was given to its romantic incidents, the sympathy which was aroused by the decorum and sensibility of her conduct in a situation of the utmost delicacy, combined with the reputation of rare natural endowments of form and feature, made the visit one of unusual interest, an interest which was all the deeper because of Miss Fortescue's local connection.

**BATH.**—The Hon. Sec. of the Bath Philharmonic Society informs us that in consequence of the success of the two concerts last season, the committee have decided to give three this season. The first will consist of choral music only, and at the second concert *The Martyr of Antioch* will be performed. The programme for the third has not yet been settled, but the wish is, if possible, to give a work by an English composer. The season was inaugurated on Monday with a lecture on "Musical Culture," by Mr Albert Visetti, musical director and conductor of the society, assisted by his vocal pupils and Mr Jules Koopman, violinist.

**PLYMOUTH.**—Miss Clara Dowle, lately a student at the Guildhall School of Music and a pupil of Mr Visetti, is now on a tour in the West of England. Last Saturday she sang at two concerts at the Plymouth Guildhall. *The Western Morning News* says: "Miss Clara Dowle's reception was no more than she deserved. All her performances were loudly applauded and most of them encored. Miss Dowle has a rich, clear, full voice of wide compass. It is thoroughly under control, and its possessor modulates it with true feeling and artistic skill; she may always count on a hearty greeting in Plymouth and everywhere where music is appreciated."

## CRYSTAL PALACE CONCERTS.

With autumn's tints the concerts of the Sydenham Conservatory were resumed last Saturday, the novelty being Mr E. Prout's Symphony composed for the Birmingham Festival last August. There is much to praise and comment upon, in this, one of the composer's most extensive and possibly finest symphonies. In the short analysis provided in the "book of words" Mr Prout is accredited with having now produced more of this form of composition than any other of our national composers. Judging from the many lovely passages in the present work, he may be said to have few rivals. The Symphony is written in the usual space of four movements, the key of F major introducing the hearer to a spirited and extensively developed motive (*Sostenuto assai, Allegro con brio*), in which the endless cunning of the composer's imagination is put forth with all the masterly knowledge that elects him representative to-day of native talent. The following movement (*Larghetto espressivo*) is sparkling with original inspiration, which forms a striking contrast to the preceding one, and like a bridge across a running stream of ideas, leads the listeners to the third movement, an *Intermezzo à l'Espagnol* (*Poco Allegretto quasi Andantino*), in which the versatility of the composer is again revealed with subtle effects, the Spanish "atmosphere" being wafted throughout, and for the time utterly smothering our own characteristic one. The last chapter of this interesting composition is an *Allegro vivace e con fuoco*, that often recalls memories of Schumann without in the least accusing the subject of those reminiscences with plagiarism, as the originality of Mr Prout's symphony is undeniable, being written in the "unique" style of a musician whose knowledge and treatment of his subject equals in familiarity the atmosphere he breathes, and renders his musical thoughts easy to appreciate at a first hearing. The greatest enthusiasm was evinced by the audience, who loudly applauded the composer at the end. Another feature of the concert was the appearance for the first time of a young lady pianist, whose remarkable capabilities have been guided hitherto by Mdmé Schumann. Miss Fanny Davies chose Beethoven's third Concerto, in G major (cadenzas by Mdmé Schumann). Not only was it a pleasure to hear this rarely played work, but to listen to it from beginning to end with a feeling that no shortcomings were likely to present themselves, for the young lady whose perfect command of the most difficult passages and exquisite manner of phrasing presented a reading of Beethoven's Concerto (the concentrated beauty of which flows like a channel between his C minor and fourth one in E flat) which, so far as the Crystal Palace Concerts are concerned, has seldom been equalled.

Owing to the unusual length of the concert, the public (who in this land are never known to remain until the end of a programme) streamed away in numbers during a selection from the *Meistersinger*, the extracts being the well-known Quintet, which was interpreted by Edward Lloyd, Hirwen Jones, Thorndike, and Mdmes Pauline Cramer and Helena Arnim; the introduction to the third act; dance of Apprentices; and procession of Mastersingers, all of which came under the "lash" of the "Palace" reading of Wagner, which leaves much to be desired, the least of many wishes being a better place in the programme for the Master, where, at any rate, what is left of a "mutilated" interpretation may be heard without the rumbling and tumbling of departing auditors.—DODINAS.

[A correspondent writes asking us to say that "although suffering from a violent attack of hoarseness and influenza, Miss P. Cramer consented to sing in order not to place Mr Manns in an unpleasant dilemma, and so make the performance of the Quintet from Wagner's *Die Meistersinger* impossible, thus disappointing the other artists who were specially engaged to sing in it."]

The first Richter Concert of the autumn series will take place at St James's Hall this Saturday evening, when the programme will comprise orchestral works by Wagner, Beethoven, Berlioz, Liszt, and Schumann.

We regret to see announced in our obituary the death of Mrs Marianne Harper, widow of Mr Edmund B. Harper, and elder sister of Mr Henry J. Lincoln. Mrs Harper was formerly a pupil of the Royal Academy of Music, and sang with success at the Gewandhaus Concerts, Leipzig. The accomplished lady was also well known in London Concert rooms, and was a favourite singer at many of her brother's admirable lectures on Music.



## ROYAL ACADEMY OF MUSIC.

We subjoin the programme of music performed at the fortnightly meeting of professors and students on Saturday, October 17:—

Fugue, in B minor, Vol. II., organ (J. S. Bach)—Mr H. J. Todd, pupil of Dr Steggall; Song, "The Reaper and the Flowers" (F. H. Cowen)—accompanist, Mr Ernest Kiver—Miss Marian Ellis, pupil of Mr Fred Walker; Andante and Minuet, MS., pianoforte (Mona Buchanan, student)—Miss Dora Bright, Potter Exhibitioner, pupil of Mr Prout and Mr Walter Macfarren; Barcarole in G, violin (Spohr)—accompanist, Mr J. T. Williams—Master Landon Ronald,\* pupil of Mr W. Frye Parker; Song, MS., "O'er hill and dale" (Beatrice Davenport, student)—accompanist, Miss Beatrice Davenport—Miss Lawrence Kellie, pupil of Professor Macfarren and Mr Randegger; First Ballade in G minor, Op. 23, pianoforte (Chopin)—Miss Jane Taylor, pupil of Mr Arthur O'Leary; Terzettino, "Figlia che reggi," *Gioconda* (Amilcare Ponchielli)—accompanist, Mr Septimus B. Webbe (Sterndale Bennett scholar)—Miss Ethel Winn, Miss Agnes Janson, and Mr E. Owen, pupils of Mr Randegger; Trio in D, MS., pianoforte, violin, and violoncello (Ernest Fowles, student)—Mr Ernest Fowles, Mr Edward O'Brien, Mr Alfred Burnett, pupils of Professor Macfarren, Mr Arthur O'Leary, Mr Ralph, and Mr Pezze; Recitation, "The Glove and the Lions" (Leigh Hunt)—Miss Van Breydell, pupil of Mr Walter Lacy; Allegro Maestoso, from Sonata in B minor, Op. 58, pianoforte (Chopin)—Miss Samuelson, pupil of Mr Westlake; Song, MS., "Along the path" (Helena Heath, student)—accompanist, Mr A. E. Godfrey—Miss Mary Morgan, pupil of Mr Prout and Mr Shakespeare; Courante, Gavotte, and Bourrée, from Suite Française in G, pianoforte (J. S. Bach)—Miss Adele Surville, pupil of Mr F. B. Jewson; Serenade, "Stars of the summer night" (Berthold Tours)—accompanist, Mr A. E. Godfrey—Mr Hope, pupil of Mr Holland; Barcarole in A, MS., pianoforte (Stephen R. Philpot, student)—Mr Stephen R. Philpot, pupil of Professor Macfarren and Mr Westlake; Sacred Song, "Light in darkness" (F. H. Cowen)—accompanist, Mr Septimus B. Webbe (Sterndale Bennett scholar)—Miss Lydia Davies, pupil of Mr W. H. Cummings; Octet, four violins, two violas, and two violoncellos, Op. 20 (Mendelssohn)—Miss Winifred Robinson, Mr H. C. Tonking, Miss Selina Cocks, Mr Newton, Miss Cecilia Gates, Mr Sidney Hann, Mr Allen Gill, and Mr Stern, pupils of Mr Sainton.

## MUSIC IN LEIPSCIC.

(Correspondence.)

The first Gewandhaus Concert of the season took place on the 8th inst. and attracted an even more than usually large and enthusiastic audience, it being regarded as Carl Reinecke's twenty-fifth anniversary as conductor of these world-renowned musical gatherings, though the day on which he first entered on the duties he has discharged so well was really the 30th September, 1860. In honour of the occasion, the programme consisted exclusively of works from his pen and was as follows:—First part: Overture, "Res severa verum gaudium": air for baritone, "Almansor" (Herr Carl Meyer, from Cologne); Pianoforte Concerto, No. 3, C major (Mlle Mary Krebs, Pianist to the Court of Saxony); Songs with Pianoforte Accompaniment (Mme Amalie Joachim); Impromptu for two grand Pianos on "Die Rufung der Alpenfee," from Schumann's *Manfred* (Mlle Mary Krebs and Herr Carl Reinecke). Second part: *Belsazar*, poem by F. Röber, set for vocal soloists, chorus, full band, and organ. The above programme was admirably executed by all concerned. Mlle Mary Krebs especially distinguished herself by her rendering of the C major Concerto and of her part in the "Impromptu." It is superfluous to speak of the reception accorded to and the applause bestowed upon the hero of the occasion, Herr Carl Reinecke, who must have been more, or less, than human, had he not felt gratified and proud of all the "ovations" of which he had been the object during the day. At 6 a.m. the band of the 134th Regiment arrived before his house and were quickly followed by the band of the 107th. Both bands then proceeded in turns to offer him their musical homage. Then came a vocal tribute from the Chorus of the Conservatory. There was afterwards a well-nigh endless succession of deputations, the members of which not only made speeches in which they spoke in the highest terms of Herr Reinecke's good qualities as a man and great talent as a musician, but made him, also, valuable presents as material tokens of their friendship and esteem.

The libretto of Victor Nessler's new opera, *Otto der Schütz*, to be produced at the Stadttheater next March, is founded upon Kinkel's

epic, which has already been used for operatic purposes. Some thirty years ago, Ernst Pasqué took from that work the materials of a libretto which he wrote for Herr Schindelmeyer, then conductor at the Stadttheater, Frankfurt-on-the-Maine, but which was eventually set to music by a talented young musician, K. A. H. Reiss, now conductor at the Theatre Royal, Wiesbaden. This *Otto der Schütz* was brought out in the season of 1855-56 at Mayence, when Herr Reiss was conductor at the Theatre there, and afterwards performed in Cassel, when Herr Reiss succeeded Spohr in that town.

## BERLIN.

(Correspondence.)

Auber's *Maçon*, with Mdles Beeth and Renard in the two leading female characters, will be given this season at the Royal Operahouse. —The "Offenbach Cyclus" at the Friedrich-Wilhelmstädtisches Theater has proved a success and drawn large audiences.

A "Gedächtnisfeier," or "Commemoration" in honour of the late Frederick Kiel, was held at the Singakademie on the 11th inst. An address was delivered by Dr Frommel, Court and Garrison Chaplain, who spoke in warm terms of the Deceased, describing him as the first composer of sacred music of his day, and as a simple-minded, unaffected, true Christian. Previous to the address, the "Introitus," "Kyrie," and "Graduale" from Kiel's second *Requiem* were given by the members of the Singakademie, under the direction of Professor M. Blumner, the vocal solos being taken by Mme Müller-Ronneburger, Mdles Bindhoff, Hohenschild, Herren Hauptstein and Rolle. The band was the Philharmonic. The address was followed by the "Recordare" and "Lacrimosa" from the same *Requiem*, the Quintet in C minor, for Pianoforte, two Violins, Tenor, and Violoncello, and the song, "Es giebt so bange Zeiten." The executants of the Quintet were Herren Bach, Joachim, De Ahna, Wirth, and Hausmann.

Frederic H. Cowen's *Scandinavian Symphony*, has been performed at the Philharmonie and at the Concerthaus, and in both instances achieved a thorough success. Herr Mannstaed conducted it at the Philharmonie, and Herr Mansfeldt at the Concerthaus.

The two Wagner Associations here have agreed to unite their forces for the purpose of giving at the Philharmonie, on the 4th December, a grand performance of Beethoven's Ninth Symphony, and portions of Wagner's *Parsifal*, under the direction of Professor Carl Klindworth.—The Berlin Symphony-Orchestra have elected Herr Fridberg as their conductor.

The public are looking forward with a considerable amount of curiosity to the arrival of Dimitri Slavianky d'Agraneff's Russian Choir, consisting of 10 women, 20 men, and 15 boys, who will sing national and sacred songs of their own and other countries of North Eastern Europe. They will wear Russian costumes of the 16th and 17th centuries. These costumes are scrupulously copied from old and authentic models preserved in the Kremlin at Moscow.

CRYSTAL PALACE—ILLUMINATED EVENING INDOOR FÊTES.—A few facts with reference to these *fêtes*, which will for the present take place tri-weekly, on Mondays, Thursdays, and Saturdays, may be interesting. The normal lighting of the building, by about 5,000 ordinary gas-burners and 75 large electric arc lamps, each of a nominal 2,000 candle-power, will be supplemented by 10,000 gas-jets in lamps of various beautiful hues, and 4,000 "bucket" oil lamps. The tinted glass lamps, arranged in festoons and other graceful devices along the girders and at other points of vantage in the building, have been specially manufactured at Stourbridge for the Crystal Palace Company, many of the tints being quite novel. Amongst the most effective of these may be mentioned ruby, sapphire, emerald, canary, opal, opalescent, amber, "oriental," "aurora," &c., &c. The bucket lamps are for the most part arranged in the vases of flowers and amongst the flowering plants, which form an important part of the decorations, for which the company's rich resources in the direction both of nature and art have been largely drawn upon. Statuary, both in groups and in single figures, forms an important element of the decorations. The music will be mainly furnished by military bands, and these will play on an elegant newly-constructed decagonal orchestra in the centre transept. This orchestra alone will be lighted by about 2,000 coloured lamps. The electric arc lamps in the centre will be masked, so to speak, by Chinese lamps encircling them, the object being to add picturesqueness to the general scene, and to prevent the milder lights from being overpowered by the electric light. The great stage, which forms the background to the scene, has been decorated by Mr F. Fenton, and represents a semi-oriental interior. This also will be brilliantly lighted. It may be added that the whole has been designed and executed by the company's staff.

\* With whom this subject is a second study.

## REVIEWS.

Two songs, "Love's Melody" and "Cross and Crown," music by Suchet Champion, words by Clifton Bingham, have been sent us by Messrs Ascherberg & Co., who must be congratulated on being possessors of two charming new melodies by the composer of "The Test" and "A gentle word," songs that are highly esteemed by lovers of true poetry. The same publishers have also forwarded us a setting, by John Henry (a composer new to us), of Clifton Bingham's "Guiding light." Mr Henry has musically illustrated the pathetic little poem admirably, and his career as a composer will be followed with interest.

Messrs Weekes & Co. have sent us a part-song by Herbert Baines, entitled "Gentle Sleep," set to the following charming words by M. A. Baines:

"Come, gentle sleep, my weary eyelids close,  
With balmy fingers dipped in Lethe's stream;  
Come, change my troubled thoughts to calmer dream,  
And let this aching heart thus find repose."

Mr Herbert Baines has thoroughly caught the spirit of the words, and the result is a part-song that will make an impression on all who admire true musical feeling allied to genuine poetry.

## SALAMAN'S FUNERAL MARCH.

(IN MEMORY OF VICTOR HUGO.)

The Funeral March which Mr Charles K. Salaman has lately written in memory of Victor Hugo, was performed for the first time at Albert Hall on Monday last, by the string band of the Royal Artillery, under the direction of Cavaliere L. Zaverl. The March (in A minor) is introduced by a few bars on the muffled kettledrums—solo—suggesting a musical figure which afterwards appears in the major, second part. The subject of the march is a slow, pathetic, well defined melody, of much beauty, and somewhat oriental in character. It is first given out in unison by the stringed instruments, accompanied by the muffled drums, and it is fully developed by the addition of the wind reed instruments, the effect being thus enriched and varied. This is repeated, with some changes in the instrumentation, reverting at length to the original key. Then bursts forth, *fortissimo*, a noble *motivo*, written in four parts, performed by all the brass instruments, drums, and cymbals. This is succeeded by the same melody played by the wood reed and wind wood instruments. Again, a richly harmonized second part for the brass instruments and large drum is introduced, and this is repeated with the full power of the orchestra. The whole of the first part is then repeated, and an effective *coda*, with the first indicated figure, now rich in harmony and instrumentation, brings the composition to an impressive end with a *fortissimo* chord in the major, performed by the entire orchestra. The march is evidently designed to depict the wailing of the French nation on the death of their illustrious poet, and at the same time to portray his masculine genius—the *coda* being an attempt to suggest musically the burial of the poet, and his entrance to a higher life. The performance, by the excellent string band of the Royal Artillery, under its able conductor, did ample justice to Mr Salaman's fine composition.—(Communicated.)

## MUSIC IN GLASGOW.

The prospectus of the twelfth series of the Glasgow Choral Union concerts has now been issued. It is an interesting document, and another standing record of the progress the harmonic art has made in the busy Scotch commercial centre. To be sure, the scheme, in its earlier days, cost the guarantors a good deal of money; but three fourths of the losses have been repaid those who stood by the ship, and the balance will doubtless be satisfactorily accounted for in good time. You know, Mr Editor, the calibre of the orchestra brought North by Mr Manns. Given, also, its numerical strength (over 80 performers), and some notion can easily be formed of the cost of the machine. It represents, sure enough, a goodly sum for the ten weeks' sojourn hereabouts, but, for all that—and this is what I am leading up to—the subscription to the series of thirteen classical concerts is singularly cheap. Four pounds, for example, cover the price of a reserved stall (transferable). Should you, however, elect to enjoy "the feast of good things" in your favoured mufli, you can secure an excellent seat for the season at an outlay of £2 4s. Nothing in its way can, I fancy, be cheaper, and the charges just named will surely compare favourably with, say, St James's Hall prices. The other week, I gave in your columns a brief forecast of the choral works set down for performance this season, and a line or two may now be devoted to the orchestral features in the programme. The standard works of the great

masters are again, and happily, to the front, and, amongst other old and revered friends, we are to renew acquaintance with: Symphonies—Beethoven's No. 7 in A, Mozart's G minor, and Schubert's No. 10 in C; Concertos—Beethoven's No. 4 in G, No. 5 in E flat (piano-forte), and the violin concerto of the Bonn master. In the domain of the overture, the familiar works "which no family should be without" find acceptable place, and the "miscellaneous" department rejoices in universally approved examples of Wagner—the "Introduction to Act III., *Lohengrin*," &c. Touching the works which will be positively new to a choral union audience, I can only, viewing the exigencies of your space, pick out a selection from an unusually large number of novelties. Foremost, probably, amongst these let me note the following: Symphonies—Dvorák's No. 2 in D minor, Raff's "Im Walde," and Prout's Birmingham work. Concertos: Rubinstein's No. 4 in D minor (piano-forte); Wieniawski's No. 2 in D (violin); Overtures: Gluck's *Iphigenia in Aulis*, Macfarren's *Festival*, F. Corder's *Prospero*, Schubert's in C, Italian style. Miscellaneous: Bach—two movements from Concerto, No. 4, in G, for two flutes, &c.; J. F. Barnett—selections from "The Lay of the Last Minstrel;" Cowen—interlude and dance from *The Sleeping Beauty*; Liszt—interlude, "Salve Polonia;" Rubinstein—selections from suite, "Bal Costume;" Saint-Saëns—ballet airs, *Etienné Marcel*. It need not, I daresay, be said that to one able guiding power many Scotch amateurs are indebted for an acquaintance with the latest from the South. It may, also, be taken that carefully prepared performances will again be the order of the day under Mr Manns' baton. The personnel of his orchestra shows very few changes indeed. The most important is that of the principal violin, Herr M. Sons, Chapellmaster of Schaffhausen, taking the position held last season by Herr Heckmann. The new-comer is well spoken of as a soloist, and in Beethoven's violin Concerto we shall have an opportunity of judging his powers. The complete list of solo vocalists now announced includes Mmes Thudichum, Elly Warnots, Marian Mackenzie, and the new American mezzo, Mme Helene Hasreiter. Mr W. Winch has also been retained, and Mme Schumann's pupil, Miss Fanny Davies, will make her first appearance towards the end of the season. The chorus is again under the acceptable charge of Mr Allan Macbeth, and Dr Peace resumes his duties as organist to the "Union." In addition to the series of subscription concerts, the usual Saturday "Pops," ten in number, will appeal to circles which are nothing, if not intensely critical. This adjunct of the scheme is an important one. The bill of fare is equal, in many respects, to the programme submitted to the fashionable folks, the charges for admission have won "golden opinions from all sorts of people," and, as regards downright enthusiasm, the patrons—if you will permit the expression—"lick creation." Only a highly-playful imagination could charge the Tuesday evening audiences with any startling expressions of warmth, pother, or stew. Fact.

The fair syrens interested in Queen Margaret's College are looking forward with pleasure to Mr W. A. Barrett's forthcoming series of lectures on the "Materials of Music." Taking advantage of Mr Barrett's visit to St Mungo, literary societies in various neighbouring towns have secured his services. Let us predict a success, more especially in the domain of refined humour. F.

MDME MINNIE HAUKE has arrived in Paris on her way from Germany to New York, where she is announced to open the new Academy of Music, in her unsurpassed impersonation of Carmen, on Nov. 2. The famous artist received to-day, among others, visits from M. Ambroise Thomas, M. Léo Delibes, and M. Massenet, whose charming opera, *Manon Lescaut*, she has just created for Germany at the Royal Operahouse, Prague. Mme Hauke will sail on Oct. 20 by the *Hammonia* from Havre.—*Galignani*, Oct. 18.

The newly inaugurated "Supper Club" (formerly the *Club des Nations*) has had the happy idea of giving the members and their friends an opportunity to enjoy occasionally music and recitations on Sunday evenings in their elegant rooms in Langham Place. The artists who assisted last Sunday were Mmes L. Swifte, A. Liddell, Misses Carter, Fitzgerald, and Glamoge, Mrs Florence Maryatt, Mr Charles Copeland, R.A., Signors Ria, Monari-Rocca, and Samuelli, Mr Levetus, Mr and Mrs Frith, Mons. Victor Buziau, Mr Lindsay Sloper, and Herr Lehmeier. A new song by Mr R. de Valency, entitled "Love's Sunshine," sung by Mr Levetus, was much appreciated. Signor Ria pleased greatly by his refined singing of two songs by Verdi, and M. Buziau's performance of a brilliant violin solo by Saint-Saëns and his own capriccio, "The Kermess," was warmly applauded. Mr Lindsay Sloper played one of his own original compositions with his well-known artistic skill, and also, assisted by Herr Lehmeier, did duty as accompanist to the singers.

## SIMS REEVES AT COVENT GARDEN.

The crowded assemblage were glad to see the singer who has so long and so honourably upheld the credit of English vocal art, and they said so as plainly as they could. Before the first verse of "Tom Bowling" had been sung, it was evident that Mr Reeves was thoroughly free from hoarseness, and therefore able not only to discharge his duties fitly, but in a manner fully sustaining the prestige of his great name. He delivered the lament of "poor Tom" as only he can when vocal means correspond with the earnestness of artistic intention. A more attentive audience the singer could not have had, but directly he had concluded such loud and prolonged applause broke forth that on returning to politely acknowledge the satisfaction declared, Mr Reeves made but small delay before he came back to sing "Come into the Garden, Maud," thereby, of course, receiving a renewed demonstration of approval. His song in the second part was "The Bay of Biscay," which he gave with all his olden stirring effects, and on the recall repeated the last verse. Even with this taxing effort his voice did not betray any trace of being unduly exercised. Of late years Mr Reeves has never sung with more spirit or with more command of his upper notes.—*Daily Chronicle*.

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WAIFS.

Faure will probably ere long visit Russia.  
 Franz Liszt will shortly leave Weimar for Rome.  
 After a stay of some weeks in Normandy, Ch. Gounod has returned to Paris.  
 The next German "Sängerfest" will be held in 1887 at Nuremberg.  
 Planquette's *Cloches de Corneville* is in rehearsal at the Theatre Royal, Dresden.  
 This season, *Aida* will be performed for the first time at Nancy, Nîmes, and Toulon.  
 Suppé's *Boccaccio* has been successfully produced, with a French libretto, in Marseilles.  
 Mme Charlotte Deckner, the Hungarian violinist, intends opening a violin school in Vienna.  
 The opera *d'obbligo* at the Milan Scala this winter, will be, it is said, *Salammbô*, by Sig. Massa.  
 The Thalia Theatre, New York, was opened for the season with Lortzing's *Czar und Zimmermann*.  
 A new four-act opera, *Irma*, by Adam Müller-Guttenbrun, has been successfully produced at Linz.  
 The Paris Grand Opera will, it is said, be lighted by electricity on the first night of M. Massenet's *Cid*.  
 In November, Alma Fohström will commence an American concert tour which will extend to April, 1886.  
 Anton Rubinstein recently went to Odessa for the purpose of visiting his mother, who resides there.  
 Nessler's *Trompeter von Säckingen* has been successfully produced at the German Operahouse, Rotterdam.  
 The Criterion reopens on Monday next, when Mr Wyndham and his company will reappear in *The Candidate*.  
 Philipp Wolfrum, music-master in the University of Heidelberg, has been appointed Academical Music-Director.  
 A new opera of *Faust*, music by Professor Zöllner of the University of Dorpat, will shortly be produced.  
 M. Jules Claretie, the well-known author and dramatist, has been nominated director of the Théâtre Français, Paris.  
 Paul Homeyer, the well-known organist, has become a member of the staff at the Royal Conservatory of Music, Leipsic.  
 A Liszt Association has been formed in Leipsic with the sole purpose of diffusing a knowledge of the Abbé's works.  
*Mignon*, with Mme Ferni-Germano as the heroine, is to be performed this season at the Teatro Carignano, Turin.  
 The Orchestra of the Thomas Popular Concerts at the Academy of Music, New York, consists of seventy-five performers.  
 M. Camille Saint-Saëns, accompanied by the violinist, Diaz-Albertini, has started on a concert-tour through France.  
 M. Boudouresque, late of the Paris Grand Opera, will probably fulfil a short engagement at the Teatro della Scala, Milan.  
 Mme Judic, who has arrived in New York, will appear 209 times in America, receiving in return 650,000 francs, or £26,000.  
 The Grand Duke of Baden has created Julius Hoffmann, manager of the Stadttheater, Cologne, a Knight of the Order of the Zähringer Lion.]

M. Widor has composed for M. François Coppée's play, *Les Jacobites*, a Grand March, which recurs twice in the course of the work.

Miss Van Zandt left Paris last Monday for St Petersburg, whence she will subsequently proceed to Moscow, and perhaps to Warsaw.

Verdi's *Luisa Miller* was somewhat coldly received when performed lately at the Teatro Umberto, Rome. It was pronounced antiquated.

We are reminded that *The Great Pink Pearl*, at the Prince's Theatre, will reach on Thursday next its one hundredth consecutive performance.

The centenary of Albert Gottlieb Methfessel's birth was duly celebrated, on the 6th instant, by the Men's Choral Associations throughout Germany.

Herr von Perfall's opera, *Raimondin*, remodelled by the composer and now called *Melusine*, has been successfully produced at the Theatre Royal, Munich.

The camel will, it is said, work seven or eight days without drinking. In this it differs from many men, who will drink seven or eight days without working.

Breitkopf & Härtel, Leipsic, announce an edition, edited by Herren Chrysander and Spitta, of the collected works of Heinrich Schütz, the old German composer.

The Municipality of Marseilles have voted the Grand-Théâtre a subsidy of 173,000 francs for an operative season of five months, and have appointed M. Campocasso manager.

A new comic opera, entitled *Erminie*, by Claxon Bellamy and Harry Paulton, music by Edward Jakobowski, will be produced at the Comedy Theatre on Monday, Nov. 9.

The first work produced by the newly formed New York St Cecilia Society, under the direction of its founder, Mr W. E. Heimdahl, will be *The Messiah*, as arranged by Robert Franz.

Herr Senger, manager of the Stadttheater, Bremen, claims 12,000 marks as damages for breach of contract from his former conductor, Herr Anton Seidl, who, with his wife, is engaged at the German Opera, New York.

Numerous harps, flutes, trumpets, drums, and bells, supposed to be three thousand years old, have been lately found while some excavations were being made in Assyria and Egypt, especially among the ruins of Memphis.

"I assure you," said the Marchioness, "my nerves are so sensitive, I am so finely strung, that every contrariety adds five years to my age." "Ah," he replied, full of compassion, but too ingeniously, "how much you must have suffered."

Mr William Penna, brother of the accomplished Mme Catherine Penna and son of Mr Frederic Penna, the well-known vocalist and elocutionist, has just returned from America, where he has been singing with great success, his fine baritone voice having been greatly admired in the United States.

Miss Adela Duckham, a little girl eleven years old, will perform on the violin and pianoforte at the Bow and Bromley organ recital to-day (Saturday). Miss Duckham is a pupil of Mr Lindsay Sloper and Mr George Palmer at the Guildhall School of Music. Mr Lindsay Sloper will accompany her violin solos and take part in a pianoforte duet with her.

Mdlle Alice Roselli has returned to town after an absence of several weeks, visiting Brighton, Redditch (Worcestershire), and Cheltenham, "winning laurels" by her singing excerpts from oratorios at the Parish Church and in the Offertory at the Catholic Church, Redditch, as well as assisting the choir at the services in the exquisite church at Cheltenham. Mdlle Roselli has been appointed professor of singing at the South Hampstead Conservatoire, of which Mr Geaussant is principal.

TWO COMPOSITIONS by Signor Luigi Badia, lately played at the Crystal Palace under the direction of Mr August Manns, have met with great success. One of them, entitled "Pompa Regale," is a noble work, most effectively scored for the orchestra, and the other a solo for the cornet, entitled "Meditation," is a genuine melody, played in perfection by Mr L. W. Hardy.

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